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FLOWER PAINTING IN WATER COLORS.

II.

THE common primrose, being very simple both in form and color, is a good subject for a first study if it can be procured. The outline being drawn carefully, beginning in the centre of the flower, and all the parts intended for coloring wetted with clean water, it should be washed over with a thin tint of lemon-yellow, such as will match the depth of the larger portion of the flower, leaving only those parts, if any, which appear to be white or nearly so. [Windsor and Newton's are the colors named in these descriptions.—ED.] The color must be softened into these with a clean brush, as already explained. The color for the shadows must be composed of cobalt, pink madder, and a very little gamboge; the two former being mixed together first and then the yellow added, always matching the tints used with those of the flower itself. When quite dry the yellow must be deepened where necessary, the green in the centre painted in with a little gamboge and indigo, and the deep yellow marks which surround it with gamboge alone. The local color for the leaves may be composed of chrome-yellow, No. 1,

washed over the yellow parts only, and after the scarlet is painted, the whole must be glazed with gamboge.

The rose is an extremely difficult flower to paint, because while itself particularly perishable, the representation of it is equally tedious. The time necessary for completing the intricate outline often changes so completely the state of the flower, that it can scarcely be recognized. In pink roses, the local color is best imitated with pink madder, a pale tint of which must be washed over the flower, leaving only the perfectly white lights. When quite dry, the darker petals must be again covered with a deeper hue, and again with a deeper still the dark ones near the centre. Sometimes the color of these, in parts, is extremely red; if so, a little scarlet must be washed over them first. The shadows must then be laid on; but so great is the transparency of the petals, that very little gray will be perceived in them. A very small proportion of cobalt and Indian-yellow must, therefore, be mixed with the madder with which they are painted, and for the darker ones, carmine only may be used. For dark roses, crimson lake will be found the best color, instead of pink madder and carmine. Yellow roses should be painted in the same manner, with either lemon-yellow or

Titian, or of the early Germans. Yet, Van Eyck met with many disappointments. He had just applied a newly-invented combination (probably of lime-water and some other ingredients) to a large and highly-finished picture. This mixture required to be rapidly dried; and for that purpose the picture was left for a short time in the sun. When the artist returned to witness the result of his experiment, he found that the action of the heat on the composition had split the canvas, and that his work was utterly ruined! Happily for the arts, their best votaries have possessed the genius of perseverance, as well as the genius of enterprise.

THE Prefect of the Seine has been called upon by the Academy of Inscriptions of Paris to do what he can to preserve the remains, still existing, of ancient Lutetia. Meanwhile Quantin is publishing a reproduction of "Les Curiositez de Paris," a guide-book of 1716, and ten ancient descriptions of the city, the oldest being Isaac de Bourges' "Description des Monuments de Paris, XVII. siecle," and other revivals and reproductions of obsolete works are expected. So that even in



STUDIES FOR FLOWER PAINTING. PRIMROSE, ROSE, AND CROCUS.

and indigo, with a very slight admixture of Indian-red; for the darker shadows, a little gamboge will be required instead of the chrome-yellow.

The eschscholtzia is of the most brilliant yellow color. The study must be first washed over with chrome-yellow, No. 1, leaving only the lights. The deeper yellow at the base of each petal must then be laid in with No. 3; and after the gray shadows are completed, with the same colors used for those of the primrose, the whole must be washed over very lightly with a large soft brush, filled with gamboge of a moderate depth, but rather dry. This process is called glazing; and gamboge, so applied, will be found to heighten very considerably the brightness of any shade of yellow or orange color.

The yellow crocus is of a tone so deep, that chrome-yellow, No. 3, must be used for the local color; and after the shadows are finished, with a mixture of pink madder and a very little cobalt, it must also be glazed with gamboge. A great number of flowers are variegated with orange and yellow. For these, the chrome-yellow, No. 1, should be first washed over the whole, and the orange parts then painted in with chrome, No. 3, glazing the whole when finished, with gamboge.

For scarlet and yellow flowers, the chrome must be

chrome, No. 1, for the local color, the darker shades of yellow being finished with gamboge. The shadows can be painted with the same gray as recommended for other yellow flowers, namely, that composed of cobalt, pink madder and a little gamboge.

Very dark flowers, such as some poppies and holly-blocks, must be begun with a very pale wash of cold-gray. Indigo, with a little crimson lake and sepia, will be a convenient mixture for this, as the same colors, although in very different proportions, must be used for the local color. In laying this on, care must be taken to leave the lights clear, and if any of these appear quite white, they must also be left in the first wash of gray, which will represent the lesser lights.

(To be continued.)

THE great experimental colorist of the fifteenth century, Van Eyck, has left unfading proofs of his skill as well as his genius; while the experimental colorist of the eighteenth century, Sir Joshua Reynolds, has already lost much of his tone and brightness. The painters of our own time throughout Europe, notwithstanding the recent discoveries in chemistry and natural science, are unable to reproduce the rich hues of

Paris, people sometimes glance backward. At the Sorbonne Georges Perrot has begun a course of lectures on archæology, treating particularly of the discoveries at Mycenæ.

SOME magnificent bas-reliefs of the fourth century before Christ, ornaments of a Roman tomb at Gjoel-bascher, Hungary, have been rescued from decay by being placed in the Museum of Vienna. The sculptures represent scenes from the Odyssey; Meleager's hunt, a combat of Amazons and the massacre of the suitors by Ulysses. Their execution and conception are said to be extraordinarily fine.

ROBBERIES of works of art have been numerous, of late, in France. From the treasure of St. Denis the thieves have made off with seven royal crowns, those of Louis XVIII., and of the Duc de Bourbon and the daughters of Louis XV.; also a monstrance in silver and eight patens ornamented with precious stones. A robbery of ancient coins and medals at Lille resulted in the arrest of the scoundrel concerned in it who was evidently a bungler; but the others were probably "professionals" and no trace of them has been found.



"THE GARDENER'S FAVORITE." BY C. G. BUSH.

FACSIMILE OF PEN-AND-INK DRAWING IN THE ALBUM OF MRS. N. SARONY.



PICTURES IN THE PARIS WATER COLOR EXHIBITION OF 1883.

FAC-SIMILES OF DRAWINGS BY WORMS, DE BEAUMONT, DE NEUVILLE, DETAILLE, AND MADELEINE LEMAIRE.